

ISSN 0816-3855

# BEACH BOYS AUSTRALIA

WITHOUT FEAR OR FAVOR

# BRIAN WILSON

and on the eighth day God created

WILSON

CALENDAR  
POP MUSIC

on - Back From the  
LP Recalls the Exhilarating Sweep of the

BY ROBERT HILBURN



BEACH BOYS AUSTRALIA  
MAGAZINE

ISSUE 13  
SPECIAL

I got scared, and



# Beach Boys

AUSTRALIA

P.O. BOX 106, NORTH STRATHFIELD 2137, AUSTRALIA

SPECIAL ISSUE 13

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AUGUST 1988

BEACH BOYS AUSTRALIA is published four times a year - JANUARY, APRIL, JULY and OCTOBER. Cost per issue is \$3. This DOES NOT include postage. A four issue subscription is: \$11 (AUSTRALIA); \$14 (AMERICAS); \$15 (EUROPE & UK); \$13 (PACIFIC/OCEANIA). Prices include AIRMAIL Postage outside AUSTRALIA. Make all cheques and money orders payable only to BEACH BOYS AUSTRALIA.

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#### ACKNOWLEDGEMENTS

BRIAN GARI, BILL KOUMARELOS, GORDON SPELDEWINDE, DAVID LEAF, GARY USHER and BRIAN for really doing it

**DEADLINE** FOR CONTRIBUTIONS IS THE 10TH OF THE MONTH PRECEEDING PUBLICATION

## Brian Wilson

### SPECIAL ISSUE

As you have already realised, this is a SPECIAL ISSUE devoted to the new solo album by Brian Wilson. There will still be an OCTOBER issue and it will contain all the regular BBA features. At this point, I would like to invite all BBA readers to send in their reviews of the new lp, together with a list of their favourite songs.

#### AUSTRALIAN RELEASE PARTICULARS

45 SIRE 727814 issued August 8  
lp SIRE 256691 issued August 22

SIRE is distributed in Australia by the W.E.A. Record Group

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LOOK OUT! HERE COMES

# BRIAN WILSON

## OFF THE TOP



BY LAWRENCE "THE PROFESSOR" LAVERY

All good things come to those who wait.

The last time John Fogerty delivered anything substantial was back in 1975. There was a ten year gap until he returned to form with CENTERFIELD in 1985.

|          |                  |            |           |
|----------|------------------|------------|-----------|
| It took: | ROBBIE ROBERTSON | (11 years) | 1976-1987 |
|          | PINK FLOYD       | (15 years) | 1973-1988 |
|          | PAUL SIMON       | (16 years) | 1970-1986 |
|          | GEORGE HARRISON  | (17 years) | 1970-1987 |
|          | BRIAN WILSON     | (22 years) | 1966-1988 |

However, it is BRIAN WILSON we are obviously dealing with here and of course, his new solo album - "BRIAN WILSON".

The genesis of the project dates to late 1983 when Brian started his current creative cycle more earnestly. The songs themselves were therapeutic at first, but by 1984 a seriousness had crept in. Even so, when The Beach Boys put out their self titled album in mid 1985, songs bearing Brian's moniker were very pedestrian; destined more for a cabaret setting than a "rock" album. In fact, the group themselves sounded "too" at home with the Las Vegas sounding, "It's Just A Matter Of Time", the album's closing song. A hint at their future, maybe?

It was obvious The Beach Boys were cramping Brian's style and indeed - it was only a "MATTER OF TIME" before he made a creative split.

Brian has even admitted that the songs on the 1985 album had simple chords and personally, I also felt Brian could do better.

Well, it came as no surprise to me when yours truly picked up on the grapevine that a SOLO album by Brian was a distinct possibility. It went from a distinct possibility to reality when Gary Usher offered to work with Brian in a effort to reintroduce him to music in the 1980's. The Usher-Wilson collaborations spanned well over a dozen songs and nearly as many months. Most of the work was undertaken at Usher's "HOUSE OF USHER" studio.

When I spoke with Brian in December 1986, he was very enthusiastic about his slowly progressing solo project, even though he had yet to secure a recording contract.

However, word travels fast in the music business and the WORD was Brian Wilson. On the 20th January, 1987, Brian met Seymour Stein (the head of Sire Records - a hip label based in New York) for the first time at the Rock & Roll Hall Of Fame Awards night and Stein made him an offer - an offer he could not refuse. He encouraged Brian to go solo and this is exactly what Brian wanted to hear. At the same event was Lenny Waronker (President of Warner Bros. Records), a long time Brian Wilson fan, and as luck would have it (or is that fate), Sire Records is distributed by Warners. With Stein interested and Waronker a fan, it was not long before Waronker himself wanted to become actively involved with Brian's new project.

In most instances, a record company president would demand only hits, but Waronker was different. He held Brian's creative powers in high esteem and wanted MORE from him, but more on that later. However, by this stage Gary Usher had departed, forced out of his association with Brian by the interfering of various individuals, one in particular!

Nonetheless, with a new collaborator in the form of Andy Paley (remember the PALEY BROTHERS?), the album was started in earnest in April 1987 and by the end of May, a dozen songs were demoed. During June, Brian's energy level rose and more songs were

BW RULES! OK?



committed to tape and throughout the remainder of the summer, Brian worked hard on the vocals and rhythm tracks, honing them to near perfection. By September, the album was just about completed when Lenny Waronker again entered the picture and said, "Brian, I want some ART!". At that point, the idea of a musical suite took root and that idea became "Rio Grande". Waronker was aware of Brian's songwriting talents and even without "Rio Grande", he knew the album was strong, commercial product. Still, he wanted more and knowing Brian could give it to him, most of October was devoted to working on the basics of "Rio Grande". As the month came to a close, a rough track was completed.

During this time, I was in Los Angeles and fortunately, I was able to glean a sneak preview of four tracks, three of which made it onto the album - "Melt Away", "One For The Boys" and "There's So Many". Although the fourth track I heard was titled "Night Time", it was a very different melody to the version that found its way onto the album. This preview occurred on November 2 and by Christmas, the album had all been recorded. After some fine tuning, the end product was completed in April 1988, a year after it had begun.

On July 12, "BRIAN WILSON" - the album - was released in America, but it was not until the 23rd that I actually got to hear it complete (and that was an imported copy). It's now August 8 and I have my own copy. I'm sitting in a comfortable chair, sipping some wine and searching for a conclusion to this article and at last, I think I've found one. (EDITOR: "Thank heavens!")

The source: CONTRAST (a new American magazine). I presume the author of the article is a music journalist. Anyway, he had this to say, which I feel is quite relevant:

*"There's always excitement surrounding the recording and release of an important new album by a big name artist, but in nearly twenty years of writing about such things I have never witnessed anything quite like this."*

*The news that Brian Wilson was finally in the studio again and would deliver a solo album sent an incredible buzz of anticipation through the music community. A lot of people in the industry are excited over this event for reasons unique to Brian, his history and his PROMISE".*

(8th August, 1988)

## BRIAN WILSON

### THE ALBUM

*"IF THERE IS A LISTENING NEED, THEN THERE IS AN ARTISTIC SUPPLY"*

When Brian said that recently, he was right on the money. Well, in economic parlance - he delivered THE GOODS.

My first impression of the album was one of being pleasantly surprised by Brian's return to form. After a few more listens and with Wilson it takes just that, I felt convinced that for a comeback album, it is of the highest order. I feel that this album is a metaphor for his artistic hopes and dreams while, at the same time, it reminds you of his past demons.

I do not know if Brian is aware of this, but the album is very melancholic. (The album's theme is love; so that explains it!). At the very least, Brian has covered all the artistic bases; from "Little Children" to "Rio Grande", to quote David Leaf. I could not ask for more. I am ecstatic!

However, consider this: Here is a person who was a victim of child abuse and I speak from personal experience. Then he was burdened with fame at a tender adolescent age and as an adult, was burned out by the time he reached his mid-twenties; physically, mentally and artistically.

Over twenty years later (and it is not often you see a BAND that will LAST twenty years - those days are gone) and that artist, who is now in his mid-forties, has put out such a good album that I feel the best is yet to come. A comeback of some artistic merit, twenty two years after his peak, must be a record. I'll say it straight ... here is an artist of rare vision.

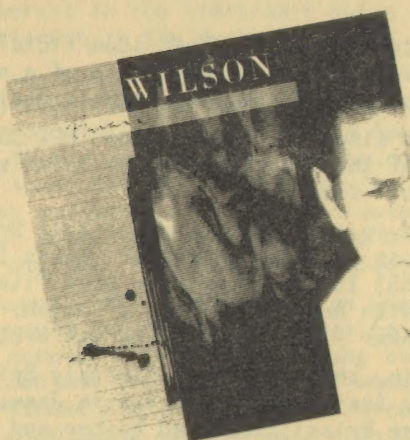
Now, before I deliver my review of the album, I must include other people's reactions to it. These range from lukewarm to good to very good to excellent. But wait, it does not stop there. Some say it is an essential piece of work and Rodney Bingenheimer, of radio KROQ, summed it up as "GODHEAD". Anyway, I'll let you be the judge.

SEE PAGE 24 FOR TRACK BY TRACK REVIEW



# WILSON

*Brian*



*A welcome return  
from the original Beach Boy.*

"Sparkling first solo album by Beach Boys maestro begs comparison to his band's masterwork, 'Pet Sounds'. Tuneful and touching first single 'Love and Mercy,' melts the heart, while epic 'Rio Grande' is among Wilson's greatest studio conceptions. One of the year's happiest, most essential releases."

**Billboard July 23rd 1988.**

"'Brian Wilson' is a stunning reminder of what pop's been missing all these years. It is also the best Beach Boys' long player since 1970's 'Sunflower'."

**Rolling Stone Aug 1988.**



WBA



# BRIAN WILSON

## THE MAKING OF THE ALBUM

BRIAN WILSON, the album, was released in America on July 12th, but the groundwork began in late 1983 when, according to the album's executive producer, Dr. Eugene Landy:

*"Brian and I started writing.*

*The first songs were therapeutic, but very quickly we were doing real writing together. In 1984 Brian worked on the last Beach Boys album, but it became clear that the Beach Boys didn't appreciate his gift, nor were able to see that he was back and once again able to take over. When they hired Steve Levine as producer, Brian and I talked it over and decided that it was time for him to pursue his solo career and make a solo album."*

Landy's credentials as far as musical creativity is concerned, are at best superficial. As an accredited psychologist, he was given the job of resurrecting the dormant hulk of a near dead Brian Wilson. As evidenced by recent appearances and photos of Brian, the body is healed.

The concept of a Brian Wilson solo album has been mooted since the mid-sixties. PET SOUNDS was a step in the right direction, but that was the extent of the exercise. SMILE, Brian's second great opus, failed to materialise and after that the "rot" set in.

Now, twenty two years later we have BRIAN WILSON, an eleven song collection of solo Brian tunes; two produced by Brian alone, six produced with Russ Titelman (remember "Guess I'm Dumb" - the song Brian produced for Glen Campbell in 1965? It was co-written with Titelman, then listed as Teitleman), one with Jeff Lynne and two with Andy Paley, one of which, the eight minute long, "Rio Grande", shared with Lenny Waronker - president of Warner Brothers.

Released on Sire Records - presided over by Seymour Stein, the album is definitely Brian Wilson. A friend of past Wilson acolyte, Van Dyke Parks, Stein ran into Brian in January 1987 at the 2nd Annual Rock And Roll Hall of Fame dinner where Brian introduced Leiber and Stoller. Impressed by Brian's accompanying speech and acapella rendition of "On Broadway", the idea of signing Brian to a solo deal materialised and over the ensuing months became a reality, aided by the support of Lenny Waronker, who was also present at the awards dinner and equally impressed by Brian.

From a stockpile of songs, a core of about twenty were chosen and these were progressively whittled down to what eventually became the BRIAN WILSON album.

A constant companion - at least, not far away - Landy was part of the deal, being guaranteed a 25% share of any Brian Wilson songs (whether he was a participant or not) plus 1% of the profits of any solo albums. As well as his share of "BRIAN WILSON", Landy also acted as Brian's representative on the Management Advisory Committee of The Beach Boys, for which he has received in excess of \$140,000 plus 1.25% of the revenue of the corporation known as "The Beach Boys". For the BRIAN WILSON album, Landy "co-wrote" five songs, three of which he shared with his female companion, Alexandra Morgan. As EXECUTIVE PRODUCER, his assured control of the project was complete.

Sire assigned Andy Paley as A&R man for the project. Paley at least had an insight into what The Beach Boys and Brian Wilson represented and so was not such a bad choice. In fact, in 1978 Paley and brother Jonathan, billed as The Paley Brothers, recorded an album at The Beach Boys' Brother Studios in Santa Monica. Earle Mankey, himself a Beach Boys aficionado, was the producer. Naturally Paley's A&R duties were not enough and eventually he became a collaborator with Brian on a number of tracks, a position he usurped from Gary Usher, a past associate of Brian who had initially begun working with Brian back in 1962. Usher was unable to deal with the machinations of Landy and bowed out. However, before his departure, two songs from their more recent collaborations did see the light of day - "The Spirit Of Rock & Roll", performed at The Beach Boys 25th Anniversary Special in Hawaii and "Let's Go To Heaven In My Car", a song recorded for the soundtrack of POLICE ACADEMY 4 and issued as a single on Sire Records in March 1987. In addition, a variety of other Usher-Wilson compositions (most also bearing the obligatory Landy moniker) were recorded, but never finished. However, at least one Usher-Wilson



tune, "Walkin' The Line", did find its way onto the album, but there was no mention of any Usher involvement on the accompanying liner credits. All that was altered was two lines of lyrics.

During April and May of 1987 a dozen or so songs were committed to tape, using a small group of musicians - Andy Dean (Brian's musical assistant), Andy Paley, synthesizer programmer, Michael Bernard and engineer, Mark Linett. According to Bernard, a typical day in the studio comprised:

*"Brian would come in, say 'Today we're recording 'Night Time''. He already had in his head the whole picture of what it was going to be like and he would put down the different sounds. The way he would go about layering things, his choice of sounds and instruments, was different from what I was used to, but it was really interesting to watch him work. Most people put down drums, bass and chords first, but Brian might go from the drums to horns to strings to a lead vocal. One of the first sounds he asked me for was a nuclear explosion to put on the beginning of 'Doin' Time On Planet Earth'".*

Bernard also provided Brian with a greater understanding of the complexities of the synthesizer, a modern-age recording instrument he had been introduced to by Usher, months earlier. Usher's re-entry into mainstream contemporary music (after a hiatus of some years) has been facilitated by his interest in the electronic music medium. As for Bernard. Brian found an able replacement for his interest in the synthesizer:

*"I explained to him (Brian) what could be done and he got the idea, thought it was neat that you could get any sound you wanted. Just to get him familiar with the synthesizer, I showed him how to do certain things. He has a DX-7 at home, so he was aware of some of the capabilities of the equipment, but I went through my sound library to give him the ideas of the possibilities of it. And as we worked more and more, and he became more familiar with what the sampler could do and what sounds were available, he would go home thinking about those sounds and come in and say, 'Let's start off with that saxophone sound we had a week ago.*

*(However) Brian always had an idea of what he wanted for layering. Once in a while he would get to a point where he would say, 'I've got another line; I want you to come up with an interesting sounding patch on the keyboard.' And I would go on my own and try to figure out what might work that Brian would like. That's where it became difficult because sometimes he would be conventional and other times he would want off-the-wall sounds. Whatever he picked, it came out great."*

By the late spring of 1987, most of the album sessions were completed, but, as in the past, Brian was not completely satisfied. He wanted the record to sound modern and so the idea to bring in some "outside" help surfaced. As Lenny Waronker put it, somebody who "could take what Brian had done to the next level."

One of the first persons to come to mind was Grammy Award winner, Russ Titelman, whose 1965 collaboration with Brian, still sounds superb today;

*"When I worked with him (Brian) in '65, he was completely in control, a creative cornucopia, exploding with all music, all the time. He still has all of the talent, but he needs a little guidance. He used to be a benevolent dictator in the studio; now his ideas are great, but he needs somebody to help organise those ideas.*

*In the studio I was just trying to lead him in a direction. For instance, when we did 'There's So Many', I said to him, 'Do your harmony thing on this' and he went into the studio and did it. That's how we worked together. My job was to egg him on, make him do stuff that maybe he wouldn't have done, hope we shared the same taste. In that way I was helpful, a catalyst.*

Titelman's position was at times a tenuous one and on a number of occasions he reportedly walked out on the project. Like Usher, it was Landy's musical transgressions that were often a focal point for disputes:

*"I figured, 'I'll be strong and do my job and if they don't like it, they can fire me.' We all know from the end product of what Brian did in the 'old days' that he's a genius, so I wasn't going to allow anybody except Brian to tell me what to do. I'm singleminded when I get into the studio. When we're working, I don't really care about personalities. I just want to get the best record. In certain ways I don't really care about how people feel. I was sensitive to Brian's*



quirkiness and to his feelings about certain things, but after a point, he knows what's good and he knows what to do. And I know what to do. We're both professionals. So if he was going off track, I would say, 'This is no good.' I was very tough about what I thought, made no bones."

The Wilson-Titelman collaboration was most fruitful and after some initial hiccups, Brian really came into his own, as if the intervening twenty odd years had not existed. In June, during their first sessions together, Titelman recalls a burst of creative energy:

*"We did about four or five days of great work. In that first week, we finished 'There's So Many'; added a bridge and some great vocal stuff to 'Love And Mercy' ... a tremendous amount of work in a few days. It was so exciting. Brian was 'on it'. Once he would get going it was amazing. I'd say, 'What do you want to do now?' He'd say, 'Get me a horn sound' and he'd play it on the emulator and it would be really great. Or I'd say, 'Let's do the background vocals' and he'd say, 'Give me eight tracks' and he'd go out into the studio and in twenty minutes he would have all the backgrounds done. It was like the old days when you'd finish a whole record in one day."*

So intune and energised was Brian during this period that while everyone else was enjoying the sights and sounds of New York City, Brian went into the studio alone (except for the second engineer) and recorded "One For The Boys" one Sunday and "Walkin' The Line" the next. He was certainly on a roll.

The Titelman-Wilson collaborations that found their way onto the album are:

|                                |                                |
|--------------------------------|--------------------------------|
| "Love And Mercy"               | - co-produced by Russ Titelman |
| "Little Children"              | - co-produced by Russ Titelman |
| "Melt Away"                    | - co-produced by Russ Titelman |
| "Baby Let Your Hair Grow Long" | - co-produced by Russ Titelman |
| "There's So Many"              | - co-produced by Russ Titelman |
| "Night Time"                   | - co-produced by Russ Titelman |

The New York sojourn a success, Brian spent the rest of the summer fine tuning the tracks and vocals and by September, what looked like the first Brian Wilson solo album was just about completed. At this point, Lenny Waronker made his musical inroad and by the end of the month, the canvas for "Rio Grande" was prepared. Intrigued by Brian's SMILE era recordings, Waronker felt the album needed "some art" and Brian's 8:12 minute epic (written in collaboration with Andy Paley) found its niche. As Brian recalls:

*"Lenny wanted me to get a little bit into that kind of SMILE bag and I did. (But) At first it was uncomfortable for me."*

Waronker was not interested in songs; he wanted "a piece of music":

*"I said, 'Write a cowboy song' ... it certainly wasn't an original idea of mine, because 'Heroes And Villains' was 'cowboys and indians'."*

Although the "concept" of the song came from Waronker, the title, "Rio Grande" came from the John Wayne movie of the same name. "Red River", another starring vehicle for The Duke, was also considered, but ultimately rejected by Brian.

Work began on the song on October 1, the same day Los Angeles was rocked by one of its infrequent earthquakes and within two weeks the basic concept was established. As Eugene Landy notes, the song was not totally conceived "from scratch":

*"Before 'Rio Grande', Brian had been working on a piece of music called 'Life's Sweet'. The original concept of 'Life's Sweet' was to use a river as a metaphor of life. So when Lenny and Brian came up with 'Rio Grande', the same philosophy and feelings behind 'Life's Sweet' were utilised in the writing of 'Rio Grande'."*

As for Brian's philosophy behind what eventually turned out to be a musical suite, co-writer Andy Paley reveals:

*"Brian was really into writing this as a survival thing, the idea of a little man against the big men and making it on your own ... the misunderstandings that must have happened between travellers on the same trail and how scary that must have been."*



However, the ideas behind the song changed to some degree, but the basic premise remained unaltered; a point Michael Bernard well remembers:

*"As it changed from being about life to "Rio Grande", it started to take on more of a three-dimensional effect and so Brian asked me about sound effects to set up moods for different parts of the song. He wanted thunder and rain, which I had, but then he wanted separate water drops, a few here and there that you would hear like a big drop of water in a puddle. I went looking through sound effects libraries for those and I found 'em."*

With everything conceptualised and within his grasp, a rough track for "Rio Grande" was put to tape before the end of October. As complex as the end product turned out to be, according to co-producer Waronker:

*"It really wasn't that tough. Brian's ideas were immediate; it was actually fun. That kind of musical excursion is fun. We don't get that often nowadays. This is a big canvas and Brian, who has this incredible gift, has somehow put together a record that pays attention to almost all of the neat things, the different periods in his career, and he's done it in a modern way, ending up with something that is more than ambitious. I found myself looking forward to going into the studio with him because he moved so quickly."*

*When you're with somebody who is that inspired, it's so great. He would say, 'I've got a thought' and he'd go out and do it in the studio or use the emulator. Boom! One take. It was a producer's dream. Here, you've got this gigantic talent and you sit there and say, 'How about this? How about that?' and he says, 'That's neat' and he does it. Boom."*

*And on "Rio Grande", anything that's not conventional - worked, so it was tremendous fun for me. I had done enough work with Van Dyke Parks to know some of the tricks he and Brian were messing with - any interesting folk like instruments ... harmonica, accordion, jew's harp - in fact, anything would work. Brian orchestrated the front of "Rio Grande". It has everything from water to flutes to oboes, an upright bass, a jug. It's an incredible orchestra. Probably if it had been done with real musicians, you would have needed a 20-piece orchestra and it would have been the most unusual 20-pieces you would ever see."*

*It was wonderful to watch because he did that in "the good old days" with bass harmonica and god knows what kind of clusters. And here we're seeing him in the studio and for once the technology sped everything up. For me, it was this wonderful thing that I dreamed about for so long ... watching this guy do his stuff. He didn't have to communicate his ideas to a player. He just sat at the emulator and did it. It was like magic."*

Brian's favourite section on "Rio Grande" is "Take Me Home" and the vocals on that are a perfect example of the creative interplay that took place between Brian and Waronker:

*"I kept wanting to change that section. Brian was always most comfortable with "Take Me Home", but I wanted to do something. So I asked him if he could do some harmonies, a big cluster. We already had the background 'ooohs', but just one lead voice. I asked him if he could do a two or three part harmony lead."*

*He figured out this real complex vocal thing that was way beyond what I would have come up with. He sat down at the piano and said, "Here's what I would do" and I said, "Great", as if I knew what the hell I was talking about. He went out into the studio and did the four parts, the Four Freshmen. It wasn't that; it was something else. Whatever it was, I realised that 'Take Me Home' was very special."*

*I think we needed some sort of repeatability in "Rio Grande", because it's pretty zany and "Take Me Home" gives it one hook. You know how every once in a while we hear a song that has a great hook and we'd love to hear that hook played over and over again? Forget going back to the verse. Why do we have to wait? Let's just hear the hook. That's what "Take Me Home" is. It's one hook repeated four times. And what it hopefully does at that moment is drop you into a really neat harmonic place and leave you there for two minutes. And when Brian added those vocals, it seemed to lift not only that section, but the entire track."*



Comprising over 20% of the album, "Rio Grande" provided Waronker with what he hopes can satisfy even the hardest core of Brian Wilson fans and also show the critics that not only is Brian once again writing wonderful songs, but that he is beginning to stretch his creative muscles; that he is taking creative changes like he did in the past.

The final production credit for "Rio Grande" saw Waronker share the limelight with Brian and Andy Paley.

While the Wilson-Waronker-Paley threesome fine tuned their creation, E.L.O. mastermind, Jeff Lynne, flew into Los Angeles to take up an offer to help Brian with his solo debut. What came out of the collaboration was "Let It Shine", a very E.L.O.'ish tune, co-written and co-produced by the duo.

Christmas of 1987 saw the end of recording for the album and after a well earned rest, Brian, Titelman and engineer, Hugh Padgham joined forces for what would be three weeks of mixing at A&M's Los Angeles complex. A further week of "polishing" followed and at that point, the project was complete. Russ Titelman:

*"It's truly incredible; a miracle. When Brian was doing it, he loved it. And when he finished, he was elated. When "There's So Many" was done, he was smiling. And I was so overwhelmed by that cut, I said to him, "I just want you to know how great I think this is, how great I think you're doing and how proud I am of you. I'm proud to be a part of this thing."*

And as for Dr. Eugene Landy, his summation of the months of recording can not but make one think .....

*"Everyone who worked on the record from the very beginning was very passionate and fully involved. The record has the distinction of so much input all around, yet the integrity of the music is still 100% Brian Wilson."*

*... Actually, Brian has been the sanest of us all. Throughout all the business and the bull, Brian has maintained his sense of purpose and come through it for himself and for all of us. Somehow, with our help, Brian has risen above us all and given us a great album."*

The real proof of Brian's integrity, sanity and independence will be the next album, even more important than BRIAN WILSON because it will tell it all .....

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SPECIAL THANKS to DAVID LEAF, Russ Titelman, Andy Paley, Dr. Landy, Lenny Waronker, Gary Usher and Michael Bernard. INTERVIEW MATERIAL was culled from the SIRE/REPRISE press kit.

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## IT'S ABOUT TIME BY DAVE GROSE

Can **BRIAN WILSON** 'DO IT AGAIN'

and if so, will the public let him?

\*

Since the release of Brian's self titled solo album in America, it has received an enormous amount of good press AND THIS IS A GOOD THING! Not since The Beach Boys' HOLLAND album from 1973 has an album featuring participation from Brian Wilson been so well received by the critics. Yet, the sales figures of BRIAN WILSON are still nothing to get excited about. One must therefore ask WHY? Will the album finally turn out to be another SUNFLOWER?; and will the effort be accepted by the public for what it is - A BRIAN WILSON SOLO ALBUM?

Back in 1970 The Beach Boys, with help from Brian Wilson (who was then labelled "The Invisible Beach Boy" because, at the time, he was into doing his own thing), decided to release a new album titled, SUNFLOWER. Creatively on a par with PET SOUNDS, SUNFLOWER was hailed by the critics as one of the greatest albums ever recorded by the group. Although the credits attributed the production to "The Beach Boys", Brian did have a lot of input into the project.



SUNFLOWER was both creative and commercial and very much in tune with what was happening in music at that time. Even today, the album is still rated as one of the finest records ever recorded by the group. However, the public IGNORED the album and so a creative success became a commercial failure.

In 1977 Brian Wilson almost single-handedly put together the critically acclaimed THE BEACH BOYS LOVE YOU during the "Brian's Back" campaign of the mid-seventies and once again Brian was a good decade ahead of his time and was well on his way back. But, once again, while the critics raved, the public were apathetic and refused to accept it for what it was. Unfortunately, this time Brian could not take the rejection and over the ensuing months (then years) he put on an extra 150 lbs and began smoking three packs of cigarettes a day. It was Brian's last big effort with The Beach Boys. From then on he retreated into a self imposed exile from the music business.

So there you have it, two legendary rock albums that turned out to be commercial failures simply because people - the general public - could not associate The Beach Boys doing what was then contemporary music of the era. Yet, after disco died at the end of the seventies, it was Brian's music that became the music of the eighties.

Still, people will try and tell you that during the seventies all Brian did was lay in bed, eat, take drugs and occasionally appear on stage with The Beach Boys. Sure, Brian was not in a good mental state of mind and physically he needed help, but despite all his problems he was still capable of working in the studio (which is a credit in itself to Brian's musical ability).

In the meantime, because of a lack of commercial success, The Beach Boys began to exert more and more pressure on Brian to come up with the goods; a move that created a great deal of ill-feeling between Brian and his brothers/partners - especially between Brian and cousin Mike.

Nonetheless, it may be hard to believe, but some of Brian's best and most creative music was recorded during the seventies. For various reasons, much of this material (or most of it) was either rejected, scrapped or never completed; a fault of both the record companies involved and the Beach Boys themselves. That is why Brian, for the past ten years, has kept such a low profile. Brian Wilson never went STALE; the music has always been there and as a matter of fact, Brian has about 500 different songs stockpiled, some for himself and some for The Beach Boys. A lot of this material is of the same calibre as that found on Brian's new solo outing, yet in will never see the light of day because:

- 1): Music has not progressed in the same direction Brian had hoped it would.
- 2): The subject matter and style would not be accepted by the record buyers.
- 3): He just got bored with the songs.

So, as you can well guess, over the last ten years Brian has recorded enough material and written enough songs for at least twelve (solo) albums.

Therefore, why has Brian kept such a low profile for the past ten years?

- 1): Is it his way of making the group suffer?
- 2): Has he been waiting for the right time to make his re-entry ... AND is 1988 the right time?

In 90% of the articles I've read over the weeks following the US release of Brian's solo album, most of the reviewer's/journalist's time has been spent dealing with Brian's problems, Brian's AND Landy's problems, Brian Wilson - The Beach Boys' musical creator of 1961-66 and why and how he wrote such classics as "Surfin' USA", "California Girls" and "Good Vibrations". There has been very little about what Brian has been doing musically since 1966. I even read in one article a whole three lines about Brian's new offering; the rest of the page was totally devoted to the so called "GOLDEN YEARS OF THE BEACH BOYS". In a roundabout way this simply reaffirms the general public's opinion that Brian is a Beach Boy and not an emerging solo performer.

However, there is light at the end of the tunnel. Brian's new single from the album, "Love And Mercy" b/w "He Couldn't Get His Poor Old Body To Move", has been receiving a good airing on many American radio stations - regionally and nationally - although as of writing it is yet to break into the Billboard Hot 100. Likewise, the album has received nothing but favourable reviews, particularly in ROLLING STONE, a magazine renowned for its criticism of all things Beach Boys. And, judging by the articles now surfacing downunder, the album should be equally well received here.

Brian Wilson's new self titled album should at least receive the respect it deserves, by both the critics and the public alike. Hopefully, this time the music will not fall on deaf ears.

(AUGUST 2, 1988)



**MOST ADDED**

FABULOUS.../Powerful (48)  
 LITA FORD/Cave (38)  
 JIMMY BARNES/Driving (33)  
 STEVE WYWOOD/Heaven (28)  
 DAVID OWEN/Groove (25)  
 VAN HALEN/Flash (23)  
 BRIAN WILSON/Love (23)  
 MURRY LEWIS G.../Parade (22)  
 POISON/Fellow (21)  
 PETE DANDERS/Gold (18)  
 KERRY LOGGINS/Nobody's (18)  
 DADDY MARLEY/Tumble (16)

# THE BRIAN WILSON REVIEWS

**NEW AND NOTEWORTHY****BRIAN WILSON**

Love And Mercy (2:52)  
 PRODUCERS: Brian Wilson, Russ Titelman  
 WRITERS: B. Wilson, Eugene F. Landy  
 PUBLISHERS: Beach Bum, BMG/  
 Seachord, ASCAP  
 Sire/Reprise 7-27814  
 (C. © Warner Bros.)

Much ballyhooed solo debut of this Beach Boy should spark interest. The retro flavor of this pop track recalls his work with his old comrades.

BBA Readers REVIEWS are requested for our next issue.  
 Also, send in your list of favourite tunes off the lp

Right from the moment you first see the cover of the album, your mind tells you that this isn't going to be an ordinary record. Listening to the new Brian Wilson album is an experience! Who ever designed the cover has done an excellent job. The picture of Brian and the associated design says it all. BRIAN WILSON - the musical creator - is back; only this time it is the music doing the talking!

With the added assistance of ANDY PALEY (as co-producer), JEFF LYNNE (on "Let It Shine") and TERENCE TRENT D'ARBY ("Night Time" and "Walkin' The Line"), Brian has managed to create a musical autobiography whereby the performing artist is the subject matter; thus creating the ultimate concept album. As a result, the finished product is yet another creative first for Brian - a new direction of artistic creativity, just as PET SOUNDS was back in 1966 and LOVE YOU in 1977.

The structure of the album and the quality of Brian's performance makes this a legendary record in its own right. Unlike most solo albums, Brian does not set out to imitate the sounds of his old group. However, there are a few glimpses of the Beach Boys sound on it, but then that's to be expected because it was Brian who put together most of the vocal arrangements for the group.

The new music created by BRIAN and ANDY PALEY for "BRIAN WILSON" - the album - has proved once and for all that with today's technology, Brian can be just as creative on his own - vocally and musically - as he was when he was with the Beach Boys.

Also present on the album are touches of E.L.O. (on "Let It Shine") and by making use of the vocal ability of TERENCE TRENT D'ARBY, proof that Brian has not lost contact with the Top 40 scene.

"Night Time" and "Walkin' The Line" are easily, two of the most commercial sounding tunes on the album.

The musical style employed throughout "BRIAN WILSON" is rather difficult to explain and although I have criticised Brian on previous occasions for leaving GARY USHER to work with ANDY PALEY, upon listening to this new music, it makes me feel that perhaps he did make the right decision after all. Nonetheless, I still think that "Let's Go To Heaven In My Car" is just as good as any of the songs on the album.

Anyway, getting back to the music, the creative partnership between Brian and Paley is what makes the music on this album so different. It is basically the fusing together of two styles of music: Brian gives us the creative and experimental sound of the sixties while Andy Paley has supplied the technology and commercial sound of the eighties. Put these two dynamic forces together and add a pinch of Phil Spector's "Wall Of Sound" and you have the new self titled BRIAN WILSON album - the sound of a new generation.



## THE SINGLE:

"LOVE AND MERCY" b/w "HE COULDN'T GET HIS POOR OLD BODY TO MOVE"

This is perhaps the strongest single released since the sixties by Brian Wilson. Both songs are of the same high quality and should receive a lot of airplay.

"LOVE AND MERCY" (Brian Wilson-Eugene E. Landy)  
[PRODUCED BY BRIAN WILSON and RUSS TITELMAN]

Brian sings about the loneliness and despair in the world today. However, as the song progresses, there is hope. Similar in style to "In My Room", it is not a typical ballad. With overdubbed gothic harmonies and a military-styled drum beat, Brian vocalises with his soul.

Brian's solution at the end of the song is, of course, with "Love And Mercy" all our problems can be solved.

"He Couldn't Get His Poor Old Body To Move" (Brian Wilson-Eugene E. Landy-Lindsey Buckingham)  
[PRODUCED BY BRIAN WILSON and LINDSEY BUCKINGHAM]

This is a very happy and jovial Brian singing about the trials and tribulations of getting back into the swing of things. It's a good, fast and uptempo type of tune, along the lines of "Too Much Sugar"; only this time the lyrics make sense.

The above tune is ONLY included on the single. It is not on the album OR the CD.

DAVID GROSE



On the surface, the release of "BRIAN WILSON" is the best news for all of us who grew up with his music since PET SOUNDS in 1966. In fact, the album is a *DELIBERATE* extension with "Love And Mercy" being a perfect opening. As positive in its lyrics as "Wouldn't It Be Nice", yet pensive and caressing at the same time.

The vocal bridge following Brian's words - "Oh The Loneliness In This World, Well It's Just Not Fair" - seems to embrace all the lonely people he's singing about, wrapping love and mercy around them like a warm harmonious blanket.

The irony of "Love And Mercy" is that it could easily be Brian singing about his own loneliness and isolation over the past twenty odd years. As the rest of the album unfolds, a very serious problem tends to rear its ugly head; particularly on the closing tunes off each side - "There's So Many" and "Rio Grande". Both songs sound as if they've almost been "programmed" for us by a computer. "You wanted a PET SOUNDS' and SMILE-type song, well here they are". The only trouble is, particularly on "Rio Grande", it sounds forced and automatic. It's not Brian being Brian; it is horribly like Brian being told to be Brian and doing "Cabinessence" Part Two!

The main difference between "Cabinessence" and "Rio Grande" is that "Cabinessence" - or SURF'S UP for that matter - were examples of Brian being progressive and expansive *NATURALLY!* On "Rio Grande" it sounds suspiciously like Brian was told, "Okay, we want you to create a SMILE song. That's what the people want". To me, this is an artificial way of creating music and the result is, it sounds phony and forced ... as does "There's So Many" and even "One For The Boys".

The album is almost a tug-of-war between Brian being manipulated and controlled to "sound like Brian" ("One For The Boys", "There's So Many" and "Rio Grande") and Brian seemingly trying to express himself unfettered. Fortunately, the first four songs - "Love And Mercy", "Walkin' The Line", "Melt Away" and "Baby Let Your Hair Grow Long" - don't give the impression of manip-



ulation. They all, surprisingly, sound great in a natural Brian Wilson way; not programmed to be Brian Wilson songs, but the real thing. Sure there's lots of PET SOUNDS and SMILE in there, but with Brian Wilson as the artist, why shouldn't there be. And for that matter, how could there not be. In these four songs, that era is embraced, but not copied. However, "One For The Boys" starts letting the originality down because it has all been done before on "Our Prayer". So why do it again? "Little Children" is even more of a disappointment because in many ways it is a blatant "rip-off" of "Da Doo Ron Ron" and "Mountain Of Love"; not that that's a bad thing in itself. It's bouncy and fun to listen to, but again, "Why rip-off in the first place". Surely, there's enough original melodies floating around in Brian's head to come up with something original. Even the original demo version of "Little Children" (included on the BRIAN LOVES YOU bootleg album under the title, "They're Marching Along") was more interesting. The closer of Side 1, "There's So Many", sounds great, but as I've mentioned previously, is too "forced" and pedestrian.

On the other hand, "Night Time", which opens Side 2, offers a glimmer of hope that Brian Wilson can shed his PET SOUNDS shell and be the new and progressive Brian of 1988, the Brian we have all been waiting (albeit, longing) for. To this reviewer's ears, "Night Time" is the best song, not only on the album, but the best since "Marcella", back in 1972. The good news is that where "Marcella" fell on deaf ears (although it did reach #110 on the Billboard Singles' Chart), "Night Time" should receive the critical and public recognition it deserves. It is a real joy from beginning to end and in fact, you wish it not to end at all.

Compared to the other tunes on the album, "Night Time" is as progressive as "Heroes And Villains" was when compared to what was on PET SOUNDS. For me, "Night Time" has restored my faith in the possibility of Brian being able to move forward musically and sound modern without sounding cliché. Hopefully, "Night Time" will be the second single issued off the album. If it is, then Brian will not have to look back as far as the public is concerned. If the tune makes the charts, it will then open new doors and present Brian with the opportunity to let himself go. A second album will provide the vehicle to explore the realms of what "Night Time" has to offer and finally leave PET SOUNDS and SMILE behind. An album in the groove of "Night Time" might now be accepted and sell millions where WILD HONEY (a precursor to the R&B flavour of "Night Time") failed.

Moving on to Track 2, Side 2: "Let It Shine" is rather lame in comparison. With Jeff Lynne's production, it just sounds like Brian being E.L.O.. That may have worked with George Harrison, but Brian's music is too distinctively Brian to sound like anybody else. *DON'T DO IT AGAIN!*

"Meet Me In My Dreams Tonight" - along with "Night Time" - is the other hidden gem and possible single material. Sure it's almost bubblegum, but who cares when it sounds as good as this. Boppy and uplifting. Again, Brian is embracing Phil Spector's sound and style, but that's where it ends. It doesn't try to copy. It's Brian being Brian, the same way "Help Me Rhonda" was Brian being Brian naturally. "Little Children" rips you off, but "Meet Me In My Dreams Tonight" is 100 percent original!

I know that many will think "Rio Grande" the best tune on the album and don't get me wrong, it sounds good. There are some real gems of melodies segued together, but nothing really flows. It lacks direction and overall does not make the grade. However, there is one section that should have been expanded into a full song. Towards the end (before the final "Rio Grande" theme is re-introduced into the fade-out) you hear a 'Donkey Serenade'-type melody, a casual loping rhythm with Brian just singing "Yeah, Yeah, Oh Yeah" slowly over the music. A bright spot in an otherwise lack-lustre effort. As I mentioned earlier, "Rio Grande" tries too hard to be SMILE. I am not impressed with the falseness.

Before I bow out, there's just one more track that will probably be overlooked because it only graces the flip side of the "Love And Mercy" single - "He Couldn't Get His Poor Old Body To Move". It may have been co-composed by Lindsey Buckingham, but at least Buckingham "embraces" Brian's music without resorting to an "Adrian Baker" styled copyist approach. Buckingham is an original, the same way Brian is. I can accept "He Couldn't Get His Poor Old Body To Move" being recorded by Brian, no trouble at all. A great little bopper as fresh sounding as say, "Meet Me In My Dreams Tonight". This track could have easily replaced "One For The Boys", "Little Children" or "Let It Shine" on the album.

Placing the menacing tones of manipulation aside, "BRIAN WILSON" - the album - as a whole, has been definitely been worth the wait and with all the push world-wide it has been receiving, it *HAS* to succeed and I couldn't be more happy about the recognition Brian will receive as a



result. I just hope this gives him the confidence he needs for the *REAL* Brian Wilson to finally step forward and continue on where "Night Time" left off. It was nice to hear PET SOUNDS again, but if Brian is to progress, he *MUST* say "goodbye" to that era. Hopefully, "BRIAN WILSON" - the album - was that farewell. "Night Time" may be the "link" to his new music ... Time will tell!

My favourite songs in order of preference are:

- 1: Night Time
- 2: Love & Mercy
- 3: Walkin' The Line
- 4: Meet Me In My Dreams Tonight"

- 5: Baby Let Your Hair Grow Long
- 6: Melt Away
- 7: He Couldn't Get His Poor Old Baby To Move

(August 6, 1988)

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## BRIAN WILSON From the Twilight Zone

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It is painful to see somebody you cared a great deal for become someone they are not. To have the essence of their character destroyed or even worse, have them turned against you. Such is the present predicament of BRIAN DOUGLAS WILSON.

The Brian we grew up with, that fresh faced Hawthorne teenager; that aspiring musical troubadour to a generation, is DEAD. In his place is a manipulated mannequin, now only capable of producing a facsimile of the sound he helped pioneer when he was mentally and creatively alive.

BRIAN WILSON, the album, released in America during July to what seems critical praise, may well be the swan song of one of Uncle Sam's most talented sons. As a collection of musical anecdotes, it delivers exactly what we have been programmed to expect. By clever (albeit insidious) means, the album I have no doubt will be a success. It tugs at the heart strings because it is SUPPOSED to! It is what we have been conditioned (oh, so subtly) to expect from "Brian", a creation that now inhabits the physical frame of the Brian we all once knew - or thought we did. It is as though the 150 odd pounds that the seventies Brian lost was THE Brian we all once knew.

However, the danger of BRIAN WILSON, the album, is that you begin to like it more and more, even if at first you only had a passing interest in it. Upon first examination, comments such as "poor lyrics", "musically disjointed", "muddled production", "very PET SOUNDSish", "boring", "regressive", "Spectorish", "trying to sound TOO much like Brian", "incongruous", "trying to relive 'Heroes & Villains'" and "productions too unpredictable" filled my mind, but upon further listenings these slowly changed to "nice melody", "best so far", "better than I expected" and "powerful album".

The power of the album is unfortunately not so much the content, but the effect it has on you as if it is programmed to take control of your senses. We all wanted Brian to "be well", to once again rise to the heights of creativity he achieved during 1965-66 and so the album has been devised to fit the mould; to rekindle the "lost innocence" and above all to SELL ... and sell I'm sure it will, but at what cost. The greater the success, the greater the loss. The "Brian" of today, that heinous creation with no mind of its own, will only grow more successful and this will ultimately lead to the obliteration of the once "real" Brian, the "essence" that was so brutally destroyed by the "creator" of the "new Brian".

The machinations that produced BRIAN WILSON, the album, are too involved to expose here, but they will BE EXPOSED. Whether or not this revelation will restore the "real" Brian to us is uncertain, but hopefully it will destroy the MONSTER and it's FRANKENSTEIN.

STEPHEN J. McPARLAND  
(July 24, 1988)



# THE WORD facing the prospect BRIAN WILSON

Naturally, the release of Brian Wilson's first bona-fide solo album (disregarding PET SOUNDS) has created a great deal of interest, some warranted and some not. The following article is a resume of some of the more "indepth" and "interesting" media reports of the event. If anything, they project different views and attitudes of what happened/is happening and hopefully a more accurate view of the proceedings will be ascertained by delving a little more earnestly into what, on the surface, is just a solo album. Good luck in tracking down the original articles.

Stephen J. McParland

A CLARIFICATION before you read on. The views and opinions expressed by me are of a personal nature and not necessarily those of BEACH BOYS AUSTRALIA.

Where possible, the original source of each article; the full title/heading and author is included, as well as the country/state in which it appeared.

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THE HERALD - July 22, 1988 - "WEEKEND" supplement (Melbourne, Australia)  
ARTICLE: "HOW A 60s BEACH BOY CRASHED INTO AN 80s WORLD"  
BY: MICHAEL GORDON (REPORTING FROM LOS ANGELES)

I'm uncertain whether or not Mr. Gordon is American or Australian, but his article is an even sided look at the "new" Brian, with brief mention of the solo album. Apparently, Gordon based his article on interviews he conducted with Brian at his (Brian's) Malibu hideaway. Mention is made of Russ Titelman's walking out of the project. In a reported telephone conversation with Gordon, Titelman admits:

*"The actual work with Brian was really good. All his creative juices and abilities are intact. Everything that surrounded it (working with Brian) was unpleasant."*

Brian is portrayed as "reasonably normal" and when questioned about Landy's influencing his music and co-writing contributions, his answer at first is that the good doctor has overstepped the mark "a little bit". Later on, Brian retracts this statement by saying: "He's perfectly within his boundaries. We create together". It should be noted that Gordon does mention in his article that his conversations/interviews with Brian are all taped by a Landy appointed assistant who dogs Brian's every move. In addition, Brian constantly carries a beeper so whenever the good doctor is not present, he is able to keep in contact with his "patient".

The article is good because Gordon leaves the summation to the reader. His interview with Landy, who appears on the scene during the afternoon, are intelligent and do not paint Landy so much as a saviour, but rather follows the "facts" as we know them. Of Brian's heavy reliance on him, Landy comments:

*"Sly Stallone relies on his manager very heavily and people up and down this road and around here (Malibu and the "Colony") don't make a move until they go to their manager. What is control? We're not talking about control. We're talking about two people who have a relationship and in certain areas he's an expert and in other areas I have expertise - and where neither of us have expertise, we go to another party."*

In all, a well presented article with a lot of subtle information to make you think or wonder what is really going on. Also, nice accompanying photos of Brian by Laurence Cottrell.

[This article was also reproduced (with less photos) in the July 30, 1988 edition of the DAILY TELEGRAPH, published in Sydney, Australia.]



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SAN FRANCISCO CHRONICLE - July 4, 1988 - "PEOPLE" supplement (California, USA)  
ARTICLE: "THE REHABILITATION OF BEACH BOY BRIAN WILSON"  
BY: TIMOTHY WHITE (SYNDICATED FROM THE LOS ANGELES TIMES)

Pieced together by Timothy White, also responsible for the one hour NIGHT TIME special on Brian (produced by the WESTWOOD ONE Network and aired over the July 4th weekend), the article is little more than a history lesson, with very few new facts emerging. Mention is made of the solo album with a summation by White that Brian *"has written 11 new songs that retain the pure, pealing harmonies and heart tugging vulnerability of his best Beach Boys songs, while displaying a deft ability to bend modern studio technology to his own poignant themes."*

The subject of Landy's treatment of Brian is also brought up (as is the alienation of The Beach Boys from the recouperating Brian), but no stand is taken (at least in this version) by White. However, he leaves us with the revelation that Brian may be in two minds about the care he has received from Landy. When asked in the doctor's presence what he thought of the treatment, Brian was quick to respond: *"I owe everything to Dr. Landy. I don't know what I would have possibly done without him; I might be dead if it weren't for Dr. Landy."* Yet, during a private moment alone with White, Brian is reported to have stated: *"I have to stand on my own two feet; especially when it comes to my music or the Beach Boys' music."* Again, we are left wondering.

It should be noted that the photos used to grace this article are the same as those used in the following article, except for a solo shot of Landy, which does not appear in the above.  
[A longer version of this article is discussed elsewhere in this presentation.]

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LOS ANGELES TIMES MAGAZINE - June 26, 1988 (California, USA)  
ARTICLE: "BAD VIBRATIONS"  
BY: NANCY SPILLER

Spiller's expose is the cover story of this glossy magazine included in The Los Angeles Times of the same date. Landy and Brian are featured on the cover and a further three photos are included within the nine page article; two of Brian and Landy in the studio and one solo shot of the doctor.

An excellent article, based as it is on the impending "misconduct" trial looming for Landy towards the end of the year, many facets of the Landy-Wilson relationship - both personal and professional are covered. In essence, the article sums up the two warring camps - Landy, Brian, Tom Hulett (the Beach Boys' manager) and John Mason (Brian's attorney) on one side and the Board Of Medical Quality Assurance on the other, who on February 16, 1988 filed an accusation against Landy that in reference to Brian, claims:

- \* Dual relationship - gross negligence in treatment of patient, Brian Wilson (it is unethical for a psychologist/therapist to take on any business or personal relationships with a patient)
- \* Prescribing of drugs to patient;
- \* Gross negligence in prescribing drugs to patient.

Interesting points and quotes that emerge from the article include:

*"I just can't look at it as Eugene taking advantage of Brian and influencing him. Eugene loves Brian and Brian loves Eugene".* JOHN MASON

*"In his mind he (Landy) wasn't doing anything to harm [Brian Wilson], so that in his mind he wasn't doing anything to be unethical."* DR. SOLON D. SAMUELS  
(Samuels, according to Landy, has been a "most significant influence, both personally and professionally" and is currently (again according to Landy) Brian's therapist and not him.)

In a Rolling Stone magazine article from 1976 (and again repeated in the above article, Landy describes himself as a *"hyperkinetic, perceptually disoriented, brain damaged person. I'm also very bright, very intuitive, very sensitive and I'm quite capable of reading what most people are thinking or doing."*

Landy's mother was Frieda Mae Gordon Landy, a psychology professor at Duquesne University and undoubtedly the FRIEDA referred to in the album's dedication.



One of Landy's assistants was with Brian at all times, taking notes on his every move and conversation. Collaborators also recall instances in which Brian's finished songs were rewritten at Landy's insistence to include his lyrics.

Russ Titelman calls Landy's efforts at songwriting *"third rate greeting card romantic drivel. It was always an anti-creative atmosphere when he was involved. In summation, Titelman's assessment of Landy is "a lot of shouting and irrational and argumentative behaviour."*

Even though everyone from the Wilson-Landy camp profess that Landy is no longer acting as Brian's therapist, a number of personalities who worked on the solo album in its last few months find it hard to believe that the therapy has ended. They say they have witnessed no change in the Landy/Wilson relationship.

Landy and attorney, Mason, are working on a project that might see actor, Richard Dreyfuss portraying Brian in an updating of the old film, THE MIRACLE WORKER, with Landy substituted for Helen Keller. The working title is, IN MY ROOM. I'm sure Gary Usher will be "greatly amused"!

#### WILSON'S STORY - LOS ANGELES TIMES MAGAZINE, June 26, 1988

As part of the "BAD VIBRATIONS" article by Nancy Spiller, a reply from Brian is included. In it, Brian retracts all the negative innuendoes concerning Dr. Landy and instead, admits:

- \* That Dr. Landy was hired in 1983 by *"my brother Carl and my family, as well as my partners the Beach Boys and my trustee, John Branca, to get me back in shape."*
- \* Landy was responsible for motivating him to record his first solo album;
- \* He prefers to work with lyrical collaborators and has done his best work with them;
- \* That Landy's qualifications for working with him on a business and musical level is that he *"knows my mind and my emotions better than anybody else I know. He knows the depth of my innermost thoughts and feelings and the kinds of things I want to express"*.
- \* Dr. Landy has stood up for him and *"is my partner because it was a natural progression for us ... People say that Dr. Landy runs my life, but the truth is, I'm in charge."*

In closing, Brian leaves us with the statement:

*"... to say that Dr. Landy controls my every action is absurd because anybody that knows me well knows that I won't do anything I don't want to do. From 1973-1986 I only made a few records because I didn't want to work with the Beach Boys, to tell you the truth. It was through Dr. Landy's assistance that I've finally been able to establish my independence and a solo career and have returned to my one true love, making records."*

If only we could believe it.

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LOS ANGELES TIMES - July 10, 1988 - "CALENDER" supplement (California, USA)  
ARTICLE: "BRIAN WILSON - BACK FROM THE TWILIGHT ZONE"  
BY: ROBERT HILBURN

Basically, a rehash of the SIRE/WARNER BROTHERS press kit, detailing the genesis of the BRIAN WILSON album, although towards the end, Hilburn digresses into the Landy/Wilson situation, recalling an interview in a Santa Monica recording studio with Brian, Landy and Lennie Waronker.

Hilburn does not make a stand one way or the other, content to let Landy and Waronker tell it like they see it.

Interesting points:

- \* According to Waronker, Landy fired Russ Titelman from the project. He was later reinstated after Brian, *"in a convincing show of independence, demanded that Titelman be brought back."*
- \* "He Couldn't Get His Poor Old Body To Move", according to Brian, was conceived as a result of his campaign to get back into shape. Landy remembers that the song



*"came out of him (Brian) sending me tapes about how you've got to get your body to move". Also, other comments include: "As it evolved, it got into very very indepth kind of things. Some of it is heartbreaking. 'Melt Away' is a song of sadness, a love song. 'Walking The Line' was about walking the line between sanity and insanity, walking the line between wanting to talk to this girl and being too scared to."*

- \* Hilburn also introduces the thought: *"... could BRIAN WILSON be simply made from old Beach Boys tapes, or could someone have gone in and simply imitated the old Wilson sound? Is there any guarantee that Brian Wilson really is still capable of making music this stirring?"*

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HERALD EXAMINER - July 10, 1988 (Los Angeles, California, USA)  
ARTICLE: "BETTER VIBRATIONS - IT'S A NEW DAY AT THE BEACH FOR BRIAN WILSON"  
BY: TODD EVERETT

Another history lesson, but some interesting facts and quotes do emerge. According to Brian:

*"The album is BETTER than 'Pet Sounds'. There's no comparison to the two, but this one has more to offer. It has more to offer the teenagers; the older folks and the in-between people."*

A rather brash statement from Brian and one that hardly stands up. At least with PET SOUNDS, he was PROGRESSING, trying something new, whereas BRIAN WILSON is a RETURN to PAST glories. As far as having more to offer teenagers; the reverse is the case. BRIAN WILSON is designed to appeal to anyone and everyone who ever bought a Beach Boys album; a way of reliving or re-enjoying a time gone by. Because of it's lack of "typical" Beach Boys material - that the teenagers who flock to the groups' concerts constantly demand ... the surf and car hits - Brian's new offering is likely to be dismissed by the bulk of this audience.

Everett in his article does not introduce the anti-Landy sentiment of the other articles and instead, distills the image of Landy as being Brian's benefactor and saviour; concentrating more on the doctor's physical rejuvenation of the grossly obese late 70s and early 80s Brian.

Other snippets of information presented include the fact that:

- \* A total of 18 songs were recorded for the project.
- \* Terrence Trent D'Arby was going to sing a duet with Brian, but CBS (D'Arby's label) according to Brian, *"didn't want him to sing anything important on my album. He's on the chorus of 'Walkin' The Line', but you can't hear him too much."*
- \* A brewery has already appropriated the song, "Night Time", probably for commercial use.

Other than some interesting tidbits and quotes from Brian, the article itself is only useful as a source for background information, most of which is well known by the avid fan.

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THE NEW YORK TIMES MAGAZINE - June 26, 1988 (New York, USA)  
ARTICLE: "BEACH BOY BRIAN WILSON BACK FROM THE BOTTOM"  
BY: TIMOTHY WHITE

An unabridged version of White's "THE REHABILITATION OF BEACH BOY BRIAN WILSON" article that appeared in the San Francisco Chronicle of July 4, 1988. In its complete form, this offers an insight into the Wilson/Landy/solo album scenario that is excluded from the shortened version. A number of valuable and interesting quotes from Brian himself are featured and a more honest representation of the present situation is given. Some of Brian's best quotes include:

*"See, I had a helluva time getting through some of the frustrations that go along with being a successful artist. When I got there with The Beach Boys, at first I was okay, because I was riding a wave, riding a crest. But then, later on, 10 years later, I got scared and I got lost and I was eating caramel sundaes for breakfast. I was all out of whack. Now I try to stay in shape so that I'm able to handle the stress that comes up in my career. Living close to the sea is good for your head. You're living at the foot of eternity and it gives you perspective when you're overly fixated on*



survival. I know that if I wasn't in good shape physically today, I'd be in bad shape mentally."

"I had decided to do a solo album back around 1985 because I was pretty disappointed with the success of the last Beach Boys album and I thought I could do better on my own. Dr. Landy thought so, too."

"I always gave The Beach Boys a good song to sing - and now I find myself totally disillusioned with The Beach Boys. The Beach Boys left me to figure out all there was to figure out with records and with people. They left me with the feeling inside of 'You better get another album out or we'll kill ya!' Although we stay together as a group, as people we're a far cry from friends."

In addition, Russ Titelman again offers some honest comments about the working relationship he had with Brian and Dr. Landy:

"I had a good time with Brian when he was focused and working. What bowled me over also was how fast Brian was in the studio. He plays and sings virtually every part, but for a few accent touches supplied by synthesizer specialists ... For tracks like "Love And Mercy" and "There's So Many", which have complex overdubbed harmony vocals, Brian would rush out to the microphone, put on his headphones and shout, "I need eight tracks!" He laid down all these interlocking vocal parts in 15 minutes. I said, "Brian, you're doing amazing work!" He just blushed.

His problem is that he's always got to call Dr. Landy to check in, or Landy is calling him with studio directives."

One particular point brought up by White, deals with the subject of "credits on the album":

"Landy ran afoul of record-company executives during the final production stages of Wilson's solo album. While fighting to remove the production and authorship credits of others, he demanded - and got - additional co-writing credits on the album."

And, not surprisingly, songwriting contributions:

"Several members of Wilson's solo album production staff also maintain that the 53 year old psychologist is moving in on the lucrative song-publishing end of his patient's business. Staffers were outraged when, after Wilson had composed songs in the studio by himself or with others, Landy would arrive with his companion, Alexandra Morgan, also a co-writer on the album, and quickly supply new lyrics to the songs."

By far, one of the better articles on the current situation, although it does not concentrate too heavily (or much at all) on the solo album. It is more a Brian Wilson - the man - article.

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ROLLING STONE - August 11, 1988

ARTICLE: "BRIAN WILSON"

BY: MICHAEL GOLDBERG

An exceptional insight into the Wilson/Landy scenario with many revealing observations and anecdotes. "IS BRIAN WILSON REALLY BACK" begs the question and Goldberg has included it as part of his article's headline. Interesting and informative tid-bits include:

- \* "If there is one man responsible for Brian's return to the recording studio, it is Landy, who, in addition to being Brian's psychotherapist and personal manager, is also his executive producer, business partner (they recently formed a company called BRAINS & GENIUS) and songwriting partner."
- \* According to Dr. Solon Samuels (Brian's supervising psychiatrist), Dr. Eugene Landy is "emotionally explosive" and has a "personality problem". His summation of Brian is equally "interesting" ... "He still has growth to go to become, as it were, a mature man. He's become, shall we say, a well-adjusted adolescent."
- \* Even Lenny Waronker openly admits: "There are a lot of different people there (referring to inside Brian's head), 'I've met five different people'."
- \* One of these "five different people" is "the Brian who literally can't make a move without directions from Landy" and "who spouts out lines Landy has fed him like a robot."
- \* Tom Hulett (the Beach Boys' manager) admits: "Gene (Eugene Landy) is sort of like a rock star. He's caught up in the business."



- \* Brian himself, when questioned about Landy, answers: *He's my boss and I like him as my boss. I'm in step with Gene. He gets what he wants. I just toe the line.*
- \* When asked about Landy's "program" (regarding his physical and mental treatment) Brian comments: *"Gene told me the program was legally over about two months ago, but I don't believe it. I just don't believe that I could walk away. First of all, I'd be afraid. I'd be scared. I wouldn't know where to live. I wouldn't know how to live."*
- \* Seymour Stein, the head of SIRE RECORDS, commenting on the sessions that formed the basis of the BRIAN WILSON album, had some quite revealing confessions to offer: *"The recording was like hell on earth because Dr. Landy seems to thrive only on turmoil, tumult and confusion. He would completely destroy the harmony that was going on in the studio. For example, Russ would be ready to work on one track and Landy would send the wrong tape, just to drive Russ crazy."* This is an interesting about face for Stein, who in the Warner/Sire press kit, had no negative comments.
- \* While on the subject of Russ Titelman, what he had to offer is also worth repeating: *"It was absolutely frustrating. I don't know how to stress it enough. Landy has no qualifications to make creative decisions. In your wildest imagination you couldn't find a qualification, from songwriting to sound to anything to do with the record-making process. To deal with him and try to convince him - these lyrics are good, these are bad. "Melt Away" should not have a gypsy violin. All of a sudden I'm in a Marx Brothers movie instead of making a record."*

Above all, Goldberg's article is an important piece of journalism because, like so few others, it tells it like it is, without being judgemental. One other interesting tidbit is the story about Kevin Leslie's (Landy's appointed "assistant" for Brian) meddling in musical affairs and his almost CIA/Gestapo antics. Can you believe that he even rigged up an intercom system in the studio so he could listen to conversations between Brian and Titelman. A real eye opener!

CONTRAST - Summer 1988 (ISSUE 5)  
 ARTICLE: "BRIAN WILSON - THE FINE ART OF SURFACING"  
 BY: (unknown at date of publication)

Another interesting and essential insight into the BRIAN WILSON saga. Based as it is on interviews with Brian (with DAVID LEAF and KEVIN LESLIE in attendance), it also underscores the current condition of Brian, particularing emphasising the difficulty in interviewing him and getting a coherent and cohesive response.

An attempt is made to solicit some comments from Brian regarding the individual tracks on the album (at the time of interviewing Brian, the album was not yet released) and these are presented in the best form possible - piecemeal. Again, interesting quotes and info include:

- \* It is stated that Dr. Landy "is probably some sort of surrogate for Brian for the sick father who physically abused the Wilson boys - and also inspired Brian to achieve greatness."
- \* There is also mention of a song that did not make it onto the BRIAN WILSON album - "Let's Do It Again", *"a semi-commercial kind of song"*.
- \* Brian also admits that Landy has final artistic approval of anything he does. To quote Brian: *"He's the executive producer. He's the overseer of the whole thing; meaning that he is in a position to send ... vibrations to us, to make edits and make suggestions in the production. He's LIKE a producer, only it's just a way of saying that he's the high producer, so he puts "executive" before the word producer. So, in a sense, "executive" doesn't necessarily need to be there, he could just say "producer", or he could be "assistant", but he says, 'No!' - he's the executive producer and I'm the producer. That's all, simple as that!"*
- \* Brian also confesses that about 18 songs were recorded for the album and that these were systematically whittled down.

Another excellent article worth tracking down. A valuable insight into the continuing saga.

\*\*\*\*\*  
 BEACH BOYS AUSTRALIA BACK ISSUES STILL AVAILABLE ARE #'s 2, 3, 4, 5, 7, 8, 9, 10, 11 and 12. Price per issue is \$3.50 (AUSTRALIA) or \$4 (OVERSEAS AIRMAIL). A XEROX OF ISSUE 1 IS NOW ALSO AVAILABLE - \$4.50 (AUSTRALIA) or \$5 (OVERSEAS) PRICE INCLUDES POSTAGE. PRICES QUOTED ARE \$A FOR AUSTRALIANS AND \$US OVERSEAS  
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# BRIAN

## TALKS ABOUT

# WILSON

\*

What does Brian Wilson think of his new album? What are his thoughts and reasons for recording the various tunes on the album. You have heard everybody else's views, now read Brian's:

LOVE AND MERCY (written by BRIAN WILSON-EUGENE E. LANDY)  
[Produced by BRIAN WILSON and RUSS TITELMAN]

*"I was in my piano room and I was playing 'What The World Needs Now, Is Love, Sweet Love' and I just went into my own song. I worked very hard to get out of me what was in my heart on that one. I called up Dr. Landy and we worked on the lyrics together. I was going for a spiritual, semi Beach Boy kind of background sound, but more of a Brian Wilson lead vocal thing. 'Love And Mercy' is a real positive vibe; it really is."*

WALKIN' THE LINE (written by BRIAN WILSON-EUGENE E. LANDY-ALEXANDRA MORGAN-NICK LAIRD CLOWES)  
[Produced by BRIAN WILSON]

*"The lyrics are all about me; how I'm always walking over thin ice ... could fall through at any minute. I tread lightly on everything I do ... walk the line so to speak. Not all the time, but it is one of my sub-theme songs of my whole life. When I wrote that, I was at the piano and I was remembering an old bass line that I had written, a left hand and I said to myself, 'I want to record a song that has bass sounds like a 60s record, but has an 80s feeling to it; an 80s vibration'. So I took that old bass line that I had never finished and incorporated it into a new kind of sound. It was all in remembering the feeling, the spirit I had when I wrote that bass line a long time ago. I always felt good about that left hand, a good vibration about it."*

MELT AWAY (written by BRIAN WILSON-EUGENE E. LANDY)  
[Produced by BRIAN WILSON and RUSS TITELMAN]

*"That's a spiritual sound. How many different ways can you say 'Merry Christmas'? But if you try, you can find a new way to do it. What Gene and I wanted to do on 'Melt Away' was find a new way to say that 'you make my blues fade away'."*

BABY LET YOUR HAIR GROW LONG (written by BRIAN WILSON)  
[Produced by BRIAN WILSON and RUSS TITELMAN]

*"It is, of course, a sexual song, a song about sexual ideas. At first, when I wrote the melody, I thought maybe it should be a love song, 'cause it started sounding like a love song to me. And I tried a working lyric that had a lot to do with love and affection and that kind of thing, but I didn't like it. Most of the lyrics were romantic, but then I put in a couple of sexual lines and then I said, 'Wait a minute, let's get rid of some of the love aspects, the romantic aspects of the song, and put in more sexual lyrics'."*

LITTLE CHILDREN (written by BRIAN WILSON)  
[Produced by BRIAN WILSON and RUSS TITELMAN]

*"That track was done as an attempt to make people feel younger. I feel that the way it was put together, if you're 60, it should make you feel 40. When I hear it, I feel a lot younger, about 20. You can have a child in you that's playful and young."*

*"There is no responsibility when you're a kid and I admire the freedom from responsibility that kids have. I'm jealous of it."*

ONE FOR THE BOYS (written by BRIAN WILSON)  
[Produced by BRIAN WILSON]

*"That is a love song that has feminine characteristics. It's the feminine side of me."*

THERE'S SO MANY (written by BRIAN WILSON-EUGENE E. LANDY)  
[Produced by BRIAN WILSON and RUSS TITELMAN]

*"'There's So Many' has more love appeal than anything else on the album. It's like a dive into a voice sound, into an arrangement."*



NIGHT TIME (written by BRIAN WILSON-EUGENE E. LANDY-ALEXANDRA MORGAN)  
[Produced by BRIAN WILSON and RUSS TITELMAN]

*"The process of twilight, dusk turning into total darkness has always fascinated me. All of my life I've always been a night person; never did like the daytime, which signifies work time."*

LET IT SHINE (written by BRIAN WILSON-JEFF LYNNE)  
[Produced by BRIAN WILSON and JEFF LYNNE]

*"I thought it might be too sterile, but as we did it in the studio, I said, 'You know, Jeff, this is coming out real good'."*

MEET ME IN MY DREAMS TONIGHT (written by BRIAN WILSON-ANDY PALEY-ANDY DEAN)  
[Produced by BRIAN WILSON and ANDY PALEY]

*"It's about a guy and a girl who love each other on a certain level that's higher than real life. A fantasy song. We wanted to get the sound like 'Sweet Talkin' Guy', that kind of '60s feeling in a record in the '80s."*

RIO GRANDE (written by BRIAN WILSON-ANDY PALEY)  
[Produced by BRIAN WILSON and LENNY WARONKER; Co-produced by ANDY PALEY]

*"That was a labour of love and that's probably the best thing on the whole album ... Lenny Waronker thought I could do it and it looks like Lenny was right ... Andy Paley conceptualized lyrically what was happening. He did a little more of the lyrics than I did, but I did a little more music. The two were a perfect marriage ... It wasn't directly influenced by SMILE, just the vibes of it, the basic feeling of it ... I personally like the 'Take Me Home' section ... It's a song that expresses the need to be ... The 'Rain Dance'; that was something I didn't like. That's the only part I really didn't like as much. The mood of the 'Rain Dance' is too scary."*

HE COULDN'T GET HIS POOR OLD BODY TO MOVE (written by BRIAN WILSON-LINDSEY BUCKINGHAM)  
[Produced by BRIAN WILSON and LINDSEY BUCKINGHAM]

*"It's the most important thing in the world if you want to have a brain to think with."*

And a summation on the album as a whole:

*"I think it's a spiritual album; I think it's gonna be a hit ... I want to present a new image to the world. Here I am. This is the new solo album."*

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The quotes from BRIAN WILSON featured in this article were culled from the Sire Records' press kit prepared by David Leaf from interviews he conducted with Brian at his Malibu hideaway.

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## **A LIVE BRIAN WILSON** is it a possibility? **WILL HE TOUR? CAN HE?**

\*

Well, the album is out, but how will it be promoted. Promoted it will undoubtedly be because Warner/Sire have a \$1,000,000 investment in it and I AM SURE they want to, at the very least, recoup their outlay. But the question remains: Will BRIAN tour? Can he?

The key to success these days is: 1): A good video, and  
2): A well promoted and organised tour.

So far, there is NO VIDEO and the expectations of a solo tour by Brian, are at best, speculative. However, Brian has considered the proposition, as these quotes attest:

*"When I first thought of a solo tour, I thought, 'Oh I Can't Do That; I'll Never Get That Together', but now I (realise I've) had some practise with The Beach Boys, where I step out (and do songs) and ... I thought to myself I've had a taste of that ... I can do it."*





*r e p r i s e*



SIRE™

BRIAN

WILSON



*"I gotta put a band together, a band similar to the Beach Boys. I'm looking for guys that can learn fast. I gotta teach these guys how to do it. It's like walking up hill again."*

In a recent interview conducted by BBA staffer, Dave King, with Papa Doo Run Run keyboardist, Don Zirilli (the group have just completed an appearance at EXPO '88 in Brisbane, Australia), more information regarding a Brian solo tour came to light:

YOU MENTIONED THAT YOU HAVE BEEN WORKING WITH BRIAN WILSON. WHAT CAN YOU TELL US ABOUT THE EXPERIENCE?

*Brian is an incredible guy! It was awesome for me to just be around the guy. You can feel it - he's the guy who started it all - he's the guy who is responsible for my house, my car ... my life and I owe him so much!*

*Anyway, Jim Rush and myself, together with some of the guys from the Beach Boys' band and some friends, we rehearsed some of the songs from his album with him. At that stage he was talking about taking his music on the road and so he wanted to see how it would feel live. So, we got together and set up and did it with him. It was incredible and it still gives me goose bumps to think about it.*

WHAT WAS DR. LANDY LIKE WHEN YOU WERE WORKING WITH BRIAN?

*Landy would call all the shots. Brian was there saying, 'Let's get this together ... let's get going', but it was Landy who was saying, 'Let's take it from bar so and so'. In Landy's defence, being around Brian for so long, it is only natural to absorb a lot from Brian and about the business and music and the thinking that is involved in the whole California music thing.*

WILL YOU BE WORKING WITH BRIAN IN THE FUTURE?

*I don't know. I think Brian may have decided against doing a solo performance thing ... not because it didn't come off well. I think Brian needs the support of his brothers and those around him.*

[THE FULL INTERVIEW WITH DON ZIRILLI (also a member of Mike Love's ENDLESS SUMMER BEACH BAND) WILL BE FEATURED IN BBA #14]

Brian's tentative steps with Don Zirilli and band at least shows that he has considered the possibility of a live tour, but the question remains, CAN HE DO IT? DOES HE REALLY WANT TO DO IT? In considering the musical potpourri on the BRIAN WILSON album, and the intricate vocal arrangements, HOW CAN HE DO IT LIVE? To my mind, the only songs Brian could reproduce live are "Night Time" and "Walkin' The Line", both of which do not rely on a "Beach Boys" sound. Even a live version of "He Couldn't Get His Poor Old Body To Move" (the soon to be forgotten 'B' side of "Love And Mercy") is possible and for my money, it would make a good video clip. Can you imagine the slim and trim Brian prancing around amid a bevy of buxom and equally slim and trim beauties at an aerobics class! The mind boggles!

For the album to be a success and for the success to continue, live appearances and performances are essential. One only wonders that perhaps these will not eventuate because then it will become obvious who really is in control. We all wait with bated breath.

*Stephen J. McParland (August 7, 1988)*

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CONTINUED FROM PAGE 3

## TRACK RUNDOWN **BRIAN WILSON** From **THE ALBUM**

### • LOVE AND MERCY (Brian Wilson-Eugene E. Landy)

It's a nice song with Brian imitating some of that famous Beach Boys vocal blend. The drumming reminds me of Fleetwood Mac's TUSK album. This is not my choice for a first single.

### • WALKIN' THE LINE (Brian Wilson-Eugene E. Landy-Alexandra Morgan-Nick Laird-Clowes)

Very catchy and it has a lot of funk behind it. I can see this song crossing over to the soul, R&B and black music charts - if given the chance. Well, with Terence Trent D'Arby on it, maybe.

### • MELT AWAY (Brian Wilson-Eugene E. Landy)

Very reminiscent in mood of the PET SOUNDS era. It's a sad song, but it tries to offer something tangible even though LOVE itself is intangible.



• BABY LET YOUR HAIR GROW LONG (Brian Wilson)

The sequel to "Caroline No"? This song would thematically fit right in with the PET SOUNDS album. I particularly like the way the song changes in its melodic mood half way through. It's not easy being inventive when it comes to doing a ballad, but Brian has done so admirably.

• LITTLE CHILDREN (Brian Wilson)

If "Good Vibrations" is thought of as advanced R&B, then this song must come across as a sonic avant-garde piece of bubblegum. Brian does it well. The likes of Tiffany and Kylie Minogue should pack their bags NOW!!

• ONE FOR THE BOYS (Brian Wilson)

People will gripe and say this is not TRUE acapella because Brian is doubling his own voice. Personally, I prefer the unique Beach Boys vocal blend of "Our Prayer". That's real acapella. At least it offers proof to me that his vocals on "One For The Boys" are back in shape and that's a miracle in itself.

• THERE'S SO MANY (Brian Wilson-Eugene E. Landy)

For some reason, the intro of this song reminds me of The Beatles. Was this intentional? This song will end up being a STANDARD - end of story!

• NIGHT TIME (Brian Wilson-Eugene E. Landy-Alexandra Morgan-Andy Paley)

This song is my choice for the first single because it is the most contemporary cut on the lp. (It may come out as the second single). Brian's "Love And Mercy" single and The Beach Boys' new "Kokomo" single will possibly create confusion with the record buyer if they are heard back to back on the radio. They should have given Brian a head start with "Night Time". What can I say? I'll say nothing!

• LET IT SHINE (Brian Wilson-Jeff Lynne)

I could obviously tell which melody belonged to Jeff Lynne and likewise with Brian Wilson. The two styles blend together well, but what's the point! Personally, I would have had this track dropped and the Brian/Gary Usher collaboration, "So Long", added. Now that IS a GREAT ballad! Brian's vocal work on that track reminded me of the Lizard King (the late lead singer of the Doors), if he had lived, that is. His voice would have passed for what Brian was doing vocally on that track. Interesting.

• MEET ME IN MY DREAMS TONIGHT (Brian Wilson-Andy Paley-Andy Dean)

A tour de force that has a rhythmic bass feel like "Good Vibrations", but it is an obvious tip of the hat to Phil Spector. A good choice for a third single, if that ever happens.

• RIO GRANDE (Brian Wilson-Andy Paley)

This track is the album's MAGNUS OPUS. It contains nine musical movements and the fourth stanza is repeated at the end of the piece. Very ambitious, if not as instrumentally complex as say, "Cabin Essence". Brian went for more texture than wizardry in conveying this song. It still puts "Cabin Essence" in the shade!!

The most poignant part of the song lyrically is - "Rio Grande, Rio Grande / I'd Swim You But I Can't". It's a metaphor for what he fears the most. He is afraid of the ocean, but he'll swim across a swimming pool. He'd swim the Rio Grande, but he knows his limitations.

The nine musical movements blend in effortlessly and because of the way the song is structured; it gives an insight as to how the SMILE album would have sounded like. This song is worthy of the Smithsonian (EDITOR. Or should that be "Wilsonian"!).

○ SUMMARY:

In conclusion, fans of New Wave music read NO further. David Byrnes of TALKING HEADS had this to say: *"I was never a huge fan of the surf stuff, but almost everything Brian did after that was, for me, very influential and inspiring. Brian's arrangements of instruments and voices have been consistently surprising."*

For once, a leading member of the NEW GUARD is spinning out compliments to a leading member of the old.

○ SPECIAL THANKS GO TO: Warner Brothers Records; DAVID LEAF and Bob Merlis.

A VERY SPECIAL THANK YOU to Brian Wilson for his time in Hawaii. The album is GREAT and I hope you get to read a copy of this issue.

(August 9, 1988)



# BEACH BOYS NEWZ Brian Wilson

COMPILED BY STEPHEN J. McPARLAND WITH ASSISTANCE FROM BILL KOUMARELOS, DAVID LEAF & KATH BEGLEY

- \* "KOKOMO" (ELEKTRA 7-69385) is THE BEACH BOYS' (without BRIAN) new single in the US. Written by MIKE LOVE, TERRY MELCHER, JOHN PHILLIPS and SCOTT MCKENZIE, the song is from the BRIAN BROWN/TOM CRUISE film, COCKTAIL. Produced by MELCHER, the song is coupled with LITTLE RICHARD's "Tutti Frutti" to form the single. At present, there are no plans to issue the single in Australia, although W.E.A. (who distribute Elektra) will issue the soundtrack album (ELEKTRA 608061) next month. Yes, in Australia, the BBs and Brian ARE WITH THE SAME company!
- \* There is no further news on the PET SOUNDS CD release. Currently it is on "hold". When asked about the impending release recently, Brian replied, "I've checked out the material (and) it sounds great!". Also, the SMILE CD seems even more clouded in doubt. Capitol have no longer listed it for future releases. Brian also had this to say about the SMILE package, "The SMILE album (CD) is half and half. We're not sure if we're going to do it or not, but we're going to take all of the SMILE tapes from the library vaults and check them out. I've already listened to 15 of the tapes and they're pretty good. It's not really in the bag yet, but there's the semblance of an album." Rumour has it that VAN DYKE PARKS has become involved in the SMILE project (again). In what capacity is uncertain.
- \* The AGNETHA FALTSKOG version of "Let It Shine" (mentioned in the last BBA) bears NO relationship to the Wilson/Lynne song on Brian's solo album.
- \* As mentioned in the last issue of BBA, the CAPITOL YEARS boxed set has been earmarked for a September 12 release downunder. Unfortunately, it will only include the six albums and NOT the BRIAN WILSON PRODUCTIONS lp that accompanied the boxed set's original release through the World Record Club in August 1981. However, the booklet (written by Peter Reum) WILL BE INCLUDED. The best news is that IT WILL BE issued on CD; four CD's in fact. This will be a world first CD debut for many of the songs and perhaps the first and only CD release for many of the tracks.
- \* The double cassette package, ROCK AND ROLL TO THE RESCUE - THE BEACH BOYS 60 ORIGINAL HITS (E.M.I. TP 15 - TC 250338), is now available at the budget price of \$14.99. The cassette only release is packaged quite handsomely with the same coloured photo of the Beach Boys that graced their 1985 lp release.
- \* On the recently issued ELTON JOHN album, REG STRIKES BACK, Bruce Johnston, Carl Wilson and ex-Beach Boy, Adrian Baker, appear as backing vocalists on one track, "Since God Invented Girls". Also, the song, "Goodbye Marlon Brando", includes the lyric: "Say goodbye to Wendy; Say goodbye to Rhonda; Say goodbye to the Beach Boys; from Palisades to Kona". The song titled "BW Sings" mentioned in the last issue of BBA, is not on the album. Apparently the title was altered to "Since God Invented Girls", which offers the lyric, "Now I know what Brian Wilson meant." The album, CD and cassette are now available in Australia on the Polygram/Rocket label. Catalogue # 834701-1(LP); 834701-2 (CD), 834701-4 (Cassette).
- \* To coincide with the release of Brian's solo album, the WESTWOOD ONE radio network (over the weekend of July 4) broadcasted (as part of their ROCK STARS specials) an hour special titled, NIGHT TIME. To quote the promotional flyer: "In his only full-length radio interview in half a decade, one of the greatest singer-composers in the history of rock and roll takes listeners behind the scenes at Santa Monica's Ground Control Studios for the making of his outstanding lp." As well as featuring a number of songs off the new lp (8) and a number of BBs classics (9), the special also includes Brian's "Barbie" homage, "Living Doll" and two, as yet, unreleased BW tunes, "Christine" (the original melody of "Barbie") and "Goodnight Irene", the old Leadbelly tune. THE SPECIAL WAS ONLY AIRED IN THE US.
- \* With regards to Brian's recording of "GOODNIGHT IRENE", it was commissioned to grace an upcoming release on the Folkways label titled, FOLKWAYS: A VISION SHARED. The album will raise funds for the Smithsonian Institution to enable it to complete its purchase of Folkways Records, the pioneering folk label for which Leadbelly and Woody Guthrie recorded. Also on the record are performances by U2, Bruce Springsteen, Bob Dylan and other major artists. Columbia Records have an August 23 release date (US) earmarked. Brian's rendition of the Leadbelly classic employs Leadbelly's ORIGINAL lyrics and NOT those used by Guthrie.



# BRIAN WILSON



## I NEED YOU

ROBERT HILBURN

It's Good Vibrations

Wilson and Paul McCartney, the last is almost

Wilson and Smith, two landmark names from radically different eras in rock music, are again making music after lengthy exiles.

Wilson, the architect of the Beach Boys' classic '60s falsetto teen exuberance (and, occasionally, doubt), on Tuesday will release a single, "Love and Mercy," from his first-ever solo album.

The LP, titled "Brian Wilson and the Beach Boys," is his most exhilarating piece of work in more than two decades. The album also represents the most dramatic return to actual music since John Fogerty's 1982 "Centerfield."

Wilson in the early '80s.

### Better vibrations

...a new day at beach for Brian W

Brian W

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ISSN 0816-3855

# BEACH BOYS AUSTRALIA

WITHOUT FEAR OR FAVOR



# BRIAN WILSON

and on the eighth day GOD created

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MAGAZINE

ISSUE 13  
SPECIAL